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1. *Approach all ye faithful.* Hymn for Christmas.
2. *The Lord is risen indeed.* Anthem for Easter.
3. *I will greatly rejoice in the Lord.* Anthem for Whitsuntide.

4. *Hail the day that sees Him rise.* Hymn for Ascension.
Composed by BENJAMIN CONGREVE.

The Christmas Hymn, "Approach all ye faithful," is an exceedingly good and effective Hymn-tune, with a swinging melody and plain diatonic harmonies, easy of execution and satisfactory when executed. The Easter Anthem is altogether another affair. It is a work of greater ambition, containing solos and choruses, and a "quartette" as well, and includes a large number of marks of expression; but in spite of all this we do not like it. As an illustration of words it is colourless and unmeaning to the last degree; and considered simply as a musical composition it is almost equally poor and commonplace. The Anthem for Whitsuntide must, we fear, be classed with the preceding one, being altogether unsatisfactory. The Ascension Hymn, on the other hand, is both appropriate and melodious, and in almost all respects equal to the Christmas Hymn. Does not this go towards proving Mr. Congreve over estimates his strength in attempting anything larger than a Hymn-tune? He must remember that one good Hymn-tune is worth a dozen bad anthems.

Crocus Gathering. Song. Words by Sebastien Evans.

After War. Song. Words by Isa Craig. Both composed by Agnes Zimmermann.

THE first of these compositions is certain to make its way from the simplicity of the melody and the grace of the accompaniment. Miss Zimmermann has caught the true spirit of the words; and her song breathes of sunny green fields and spring flowers. The second on our list is equally characteristic; but as its title implies, has a pervading tone of sadness. The change to the major key is extremely effective; and the flattened sixth of the scale gives a pathos to the concluding phrase thoroughly in accordance with the feeling of the poetry.

Minuit à Venise. *Reverie Barcarolle.* Composée par Clara Gottschalk.

PIANISTS who are not frightened by an array of accidentals will find this a graceful and effective piece. The leading theme is extremely vocal; and the second subject is equally melodious.

Six Four-part Songs. By Agnes Zimmermann.

THE six songs form Book 14 of Novello's Part-song Book; and although unequal in merit, are we think destined to increase the reputation of a composer who has already obtained an honourable name, both as an executive and creative artist. Of the six, we prefer No. 123 (the number in the "Part-song Book"), "Good Morrow," the words of which, by Thomas Heywood, are excellently expressed. The lengthening out of the "Good morrow," at the conclusion is extremely happy; and, sung by a good choir, it would prove highly effective. "To Daffodils" (composed to Herrick's exquisite words) is also a very favourable specimen of pure four-part writing. The phrase, "We die as your hours do," reflects faithfully the excessive beauty of the words. These contributions to the music for vocal societies sufficiently show the respect which these choral bodies have earned from all who desire to aid in the advancement of part-music in this country.

ROBERT COCKS AND Co.

The Pianist's Library. Nos. 7 and 11. Edited by Brinley Richards.

Nymphs of the Fountain. *Caprice à la Valse.* Composed for the Pianoforte by Brinley Richards.

THE collection of pianoforte music, edited by Mr. Brinley Richards, under the name of "The Pianist's Library," includes works from the best masters, ancient and modern; and is now in the course of continuation. The two numbers sent to us are original compositions by the editor; and to all who desire that their fingers shall

be employed on something beyond mere mechanical passage playing, we can conscientiously recommend both these pieces. No. 7 is an "Andante Cantabile," an elegant, vocal melody, with a triplet accompaniment, throughout, which will be found highly useful as a study, the sustained octaves in the right hand, which also has the accompaniment, compelling an independence of touch which must be carefully studied by all who aspire to play modern pianoforte music with intelligence. Of the two pieces, however, we prefer No. 11, a *Caprice* in $\frac{3}{4}$ time (although marked $\frac{6}{8}$) in the favourite "Caprice" key, F sharp minor. This is one of the best of Mr. Richards' compositions of this class which has come before us. The treatment of the theme, although Mendelssohnian in character, is marked throughout by a refinement which will ensure its acceptance by all intellectual pianists; and the harmonies are never unduly elaborated with that affectation of scientific knowledge so observable in many of the "brilliant" effusions of the day. The third piece on our list, "Nymphs of the Fountain," is a sparkling waltz, the right hand part of which is entirely played upon the black keys. Whether this idea has at all fettered the composer we do not know; but the piece is scarcely so much to our mind as the other two we have noticed. The subject, however, is pleasing; and musical fingers may draw much beauty from this fantastic waltz.

ASHDOWN AND PARRY.

Hanover Square. No. 6. April.

THIS publication fully sustains its character. An Impromptu by Lefebure Wely, and a Serenade by Henry W. Goodban, are favourable specimens of modern pianoforte pieces; the first-named, especially, being based on an exceedingly elegant subject. The song by Virginia Gabriel, "Echoes," is easy, vocal, and well accompanied; and Randegger's "Stattene Allegro," a more ambitious production, is the composition of a thorough master of vocal music.

B. WILLIAMS.

Spring and Summer. *Sacred Song.* Words by Henry Bateman, Esq. Music by Alfred S. Penny.

THE melody of this song is sufficiently smooth; but it is so awkwardly harmonised in many parts as to disturb the repose so essential to a composition of this character. How, for instance, does Mr. Penny reconcile the arpeggios given to the right hand against the Dominant 7th in the left, in the second half of bar 2? Surely he must have meant the $\frac{6}{8}$ before the chord of the 7th, or is he really fond of these violent unprepared discords? The most vocal part of the song is the phrase at page 3, commencing "Then shall dawn life's glad to-morrow," but this is destroyed by the harmony of the last bar but one. Why not substitute the triad of D for the 7th on G \sharp ?

MORLEY.

O lovely Star of Eve. Song. Words and music by Alfred Phillips.

A GRACEFUL song, which would have been more effective had the accompaniment been simpler. If Mr. Phillips would strike out half his accidentals he would immensely improve his composition, although we have little hope that he will believe us. His harmonies, however, are carefully written; and there is feeling for melody which the composer may yet turn to account.

HUTCHINGS AND ROMER.

The Fates. A Cantata. Words by D. T. Carter, Esq. Music by W. T. Belcher, Mus. Bac., Oxon.

THIS Cantata was performed in the Music School, Oxford, for the degree of Bachelor in Music; and as an exercise intended to show the professional qualifications of a candidate for this honour, it is creditable. Beyond this we have nothing to say. The subject is not particularly

inspiring; and fair excuse therefore may be found for the want of any merit in the work beyond that of having written the requisite amount of vocal and instrumental parts with the skill and judgment of a musician. Experience has taught us that, even with those composers who eventually make a name in the world, little more than mere technical knowledge is ever shown in the composition formally written for their University degree; and Mr. Belcher, therefore, having achieved his object by this Cantata, may still do better things. There is merit in the bass solo, with chorus, "When in childhood mirthful playing," and the trio and chorus, "Child of the Earth," has some good points.

TO CORRESPONDENTS.

* * *Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Subscriber.—For the best work on the subject we should recommend our correspondent to apply to the Professor of the University.

Vernon Berks.—The questions can only be satisfactorily answered by a Professor of Singing.

E. C. C.—The addition you mention would degrade the review into an advertisement.

J. V. O.—The question is rather a medical than a musical one.

A Chorister of St. Mary's.—The five questions propounded by our Correspondent should be addressed to a singing master. "A stiffness in the jaws," and the other defects which appear to obstruct our chorister's progress, can only be got rid of by practising in the right way, a method which will also enable any singer who can "do an octave, D to D," to get up to G, which, as our correspondent truly says, is "three notes higher."

The programme of the Concert given by the St. Peter's Choral Society, is totally useless to us as a record of the success, or non-success of the performance. We have often said that we can only insert properly authenticated reports of country Concerts.

J. H. Stephen.—Consult the catalogues of the London music-publishers.

George H. Bishop.—The names in the Concert of the St. Jude's Choral Society, were printed by us precisely as our correspondent wrote them.

Brief Summary of Country Debts.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ACOCK'S GREEN, NEAR BIRMINGHAM.—An open rehearsal meeting of Mr. Thomas G. Locker's

advanced Singing Class was held on Wednesday evening, the 8th ult., in the Congregational School-room. The programme, which contained entirely sacred music, seemed to give the greatest satisfaction to the audience. The solos and concerted music devolved upon Mrs. Jefferys, Mrs. Playfair, Miss Wilson, Miss Colls, the Misses Tricketts, Mr. W. H. Locker, and Mr. H. Myers. Before the close of the meeting the Mayor of Bewdley, W. H. Ryland, Esq., thanked the class and Mr. Locker, on behalf of the audience, for the treat they had so richly enjoyed, and congratulated them, not only on the excellent solo voices in the class, but also for the rapid progress the members had made in their studies. Mrs. Samuel Brame presided at the harmonium with the utmost precision and musicianlike feeling.

BANFF.—On the 17th ult., Herr Löffler gave a Concert at the County Hall, when he played a very excellent selection of classical pianoforte music. He was assisted by Herr Noa (on the pianoforte and violin), and by Messrs. Rebstock and Canton (amateur vocalists). The music was listened to with the utmost satisfaction by a crowded audience: and at the conclusion of the performance Herr Löffler was loudly called for.

BARKING ROAD, ESSEX.—A Concert was given in the Holy Trinity School Room, by the members of the Barking Road Glee and Madrigal Society, on Monday the 6th ult., before a crowded audience. The principal performers were Mr. S. Power (bass), and Messrs. E. Hatewell and Long (tenors). Several glees, trios, quartets, and choruses were sung with much taste and precision; solos on the clarionet and cornet were also given; and the Concert was ably conducted by Mr. S. Power.

BARNSTAPLE.—The Second Annual Festival took place on Easter Monday and Tuesday; and proved by far the most brilliant and successful musical performance ever given in Barnstaple. Mendelssohn's Oratorio, *St. Paul*, was given on the first morning with the utmost effect; the principal vocalists being Miss Edith Wynne, Madame Patey Whytock, Mr. W. H. Cummings, and Mr. Patey. The orchestra was excellent; and special mention should be made of the flute and violoncello performance of Messrs. Wickham and Pettit. The chorus, under the very able direction of Mr. Edwards, proved fully equal to the difficult music in this oratorio; and the *chorales*, especially, were sung with much precision and delicacy. The Festival concluded with a miscellaneous Concert on the following evening, which was highly successful. The total proceeds of the two performances were £161; and after the expenses are paid, there will be a handsome surplus, which will be applied to the funds for the restoration of the Parish Church of Barnstaple.

BERKHAMPTSTEAD.—The third and last of the present series of Church Choir Concerts was given on the 31st March, the selection consisting entirely of music for the Latin Church. Before the Concert a short lecture was read by the Rev. J. Hutchinson. Several solos were well sung, especially those by Miss Painter, and the Rev. —. Cummings; and the choral music was given with much precision. The Concert reflected the utmost credit upon Mr. Macrone, organist of the Parish Church, under whose conductorship the performances were given. A good word must also be said for Mrs. Watson, who accompanied the music extremely well.

BIRKENHEAD.—On Tuesday, the 7th ult., the Cambrian Choral Society gave a performance of *Judas Maccabæus* at the Workman's Hall, with full band accompaniments. The principal vocalists were Mrs. Billinie Porter, Miss Needham, Mr. Jones, and Mr. Armstrong. The soprano and bass solos were particularly well sustained; and the performance was generally highly satisfactory.

BIRMINGHAM.—A selection of Sacred Music was given on Tuesday evening, March 31st, in the